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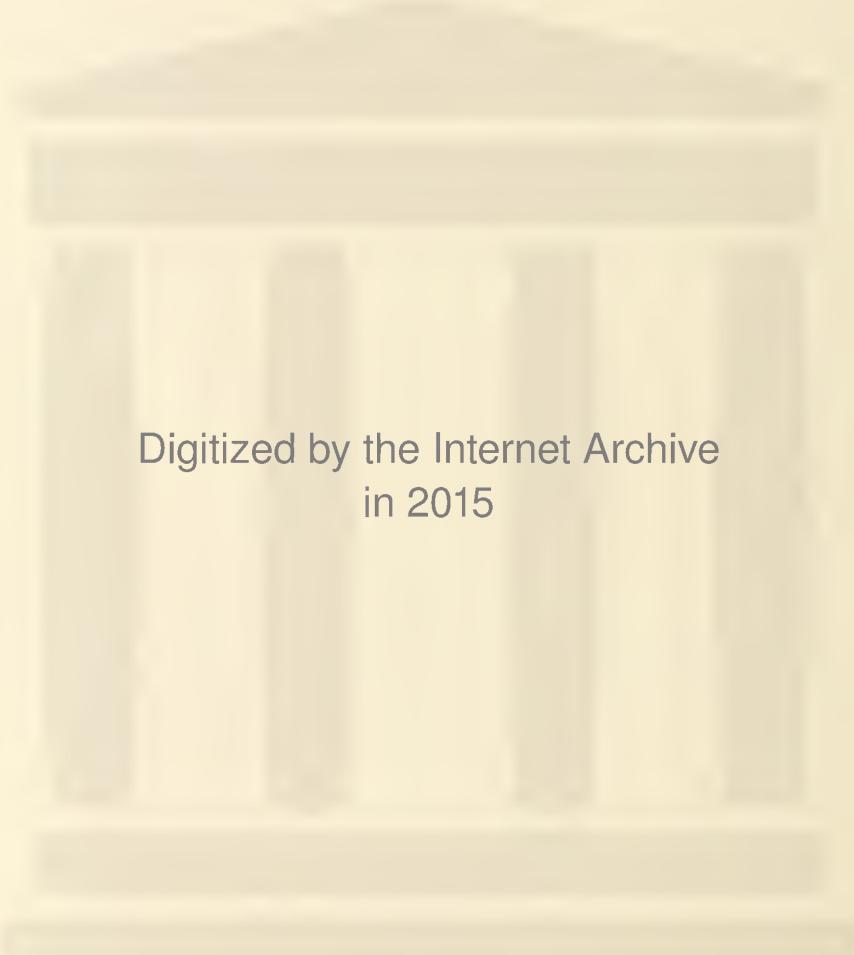
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SALE NUMBER 2106
PUBLIC EXHIBITION FROM SUNDAY, NOVEMBER TWENTY-FIRST

THE IMPORTANT COLLECTION OF
ANTIQUE EMBROIDERIES
& FABRICS
ITALIAN & FRENCH FURNITURE
PAINTINGS & OBJETS D'ART
OF THE
MARQUIS UGO PIETRO SPINOLA
FLORENCE & NEW YORK

INCLUDING
AN IMPORTANT HISTORICAL SERIES OF
EMBROIDERED TAPESTRIES
ASCRIBED TO NICCOLO GIOLFINO

SOLD BY ORDER OF MARQUIS SPINOLA

TO BE SOLD BY AUCTION
SATURDAY AFTERNOON
NOVEMBER TWENTY-SEVENTH
AT TWO O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET
NEW YORK

1926



LARGE AND MAGNIFICENT POINT DE HONGRIE
AND SILK EMBROIDERED THRONE HANGING
GENOESE, SEVENTEENTH CENTURY

[NUMBER 118]

AFTERNOON SALES NOW BEGIN
AT TWO O'CLOCK

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THE ANDERSON GALLERIES, INC.

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. H. L. THOMPSON

ORDER OF SALE

SATURDAY AFTERNOON, NOVEMBER TWENTY-SEVENTH

MISCELLANEOUS ORNAMENTS AND LIGHTING FIXTURES	1- 4
ANTIQUE FABRICS AND CUSHIONS	5- 13
OLD FANS	14- 15C
ANTIQUE FURNITURE AND ORNAMENTS	16- 26
MIRRORS	27- 33
FURNITURE	34- 37
ANTIQUE FABRICS AND EMBROIDERIES	38- 52
ITALIAN FURNITURE	53- 58
RENAISSANCE SCULPTURES AND ORNAMENTS	59- 62
PAINTINGS	63- 69
ANTIQUE FABRICS AND COSTUMES	70- 85
FOUR EMBROIDERED TAPESTRY HANGINGS ASCRIBED TO NICCOLO GIOLFINO	86- 89
ANTIQUE FABRICS	90- 93
FURNITURE	94- 98
NEEDLEWORK SUITE	99
PAINTING BY GIANPETRINO	100
ANTIQUE FABRICS AND EMBROIDERIES	101-111
FURNITURE	112-114
FABRICS AND EMBROIDERIES	115-119
MISCELLANEOUS OBJETS D'ART	120-123
FURNITURE	124-126
ANTIQUE EMBROIDERIES	127-131A
PAINTINGS	132-138
MIRRORS AND FURNITURE	139-142
MAJOLICAS AND SCULPTURES	143-146
ABRUZZI EMBROIDERY	147
PAINTINGS AND DRAWINGS	148-154
BOXES AND PORCELAINS	155-158
FURNITURE AND LIGHTING FIXTURES	159-166
PAINTINGS AND PORCELAINS	167-172
ANTIQUE CHANCEL RAIL AND MAP	173-174

SALE SATURDAY AFTERNOON, NOVEMBER TWENTY-SEVENTH, AT 2:00

NUMBERS 1-173

**MISCELLANEOUS ORNAMENTS AND
LIGHTING FIXTURES**

NUMBERS 1-4

1 TWO DRESSING ORNAMENTS

20- (a) DRESSING MIRROR IN THE STYLE OF BOULE

The stand and the movable mirror frame inlaid with arabesques and scrolls of brass and steel on an ebonized ground. *Height, 20 inches*

(b) ORMOLU AND JET COMB OF THE EMPIRE PERIOD

(2)

32 1/2 **2 SET OF FOUR AQUARELLES OF BIRDS ITALIAN, 18TH CENTURY**
In black mouldings. (4) *Size, 11 1/2 x 10 inches*

3 FOUR GLASS LIGHTING FIXTURES

50- (a) Two COMPOSITE VENETIAN BLOWN-GLASS ARMS
Resting on mirrored bases.

(b) Two MOULDED GLASS THREE-ARM CANDELABRA

(4) *Height, 17 and 15 inches*

4 EGLOMISE ON GLASS

ITALIAN, 18TH CENTURY

The Russians taking the city of Crimea, Oct. 1789. Original moulding.
Size, 14 x 17 inches

ANTIQUE FABRICS AND CUSHIONS

NUMBERS 5-13

5 TWO OLD FABRICS

(a) BROCADE TABLE COVER ITALIAN, 18TH CENTURY

Delicate floral pattern on grayish-green faille ground; silver lace edging.
Size, 23 x 18 inches

(b) SILK TABLE COVER SPANISH, EARLY 19TH CENTURY

Delicately printed floral stripes in picotage effect, alternating with white moiré stripes. (As is) *Size, 4 feet 2 inches x 2 feet 9 inches*
(2)

6 TWO OLD FABRICS

(a) BROCADE TABLE COVER SPANISH, LATE 18TH CENTURY
Striped design, flower bouquets on mauve. Silver lace fringe.
Size, 20 x 18 inches

(b) SILK TABLE COVER SPANISH, LATE 18TH CENTURY
Striped silk rep, pale purple, white and green. (As is)
(2) *Size, 22 x 21 inches*

7 TWO OLD FABRICS

20-
(a) SILK BROCHE TABLE COVER SPANISH, 18TH CENTURY
Floating ribbons alternating with flower bouquets on pale tan ground.
(As is) *Size, 36 x 20 inches*

(b) TABLE COVER SPANISH, 18TH CENTURY
Vivid striped effect, yellow herringbones alternating with red, white
and blue. (As is) *Size, 28 x 21 inches*
(2)

8 TWO OLD FABRICS

15-
(a) TABLE COVER SPANISH, 18TH CENTURY
Striped design in delicate pastel shades. *Sizes, 18 inches square*

(b) BROCATELLE TABLE COVER SPANISH, 18TH CENTURY
Striped design in tan with touches of pale blue.
(2) *Size, 21 inches square*

9 TWO OLD FABRICS

12/15
(a) PURPLE SILK TABLE COVER
Rich purple embroidered in satin-stitch of deeper shades, enlivened
by sequins and gold thread embroidery. Gold lace edge. Lined.
Size, 33 x 23 inches

(b) TOILE DE GENES WOOLEN SHAWL
Cashmere design of palmettes, etc., in delicate roses, greens and
brown on white wool. *Size, 4 feet 3 inches x 4 feet 5 inches*
(2)

10 TWO OLD CUSHIONS

12/15
(a) BROCADE PILLOW ITALIAN, 18TH CENTURY
Silver lace edge. Striped design, mauve satin ground.

(b) BROCADE PILLOW ITALIAN, 17TH CENTURY
Pale yellow on tarnished silver ground. Gold lace edge.
(2)

11 THREE OLD FABRICS

(a) STRIPED DAMASK TABLE COVER

Design of cartouches containing conventionalized roses executed in linen weft against satin warp background, striped red, green and mauve.

Size, 21 x 19 inches

(b) STRIPED TABLE COVER

ITALIAN, 18TH CENTURY

Wide stripes with pomegranate motif on tan separated by three narrow stripes, of small floral design, alternatingly on green and mauve. Design in linen damasked against satin background. Silver lace edging. Lined. (As is)

Size, 27 x 19 inches

(c) RED VELVET BROCADE TABLE COVER

Design of palmettes in gold thread on beautiful red velvet composed of three pieces. Edged with gold lace. Lined. *Size, 21 x 14 inches*
(3)

12 TWO OLD FABRICS

(a) BROCADED SILK LAMPAS OF THE LOUIS XVI PERIOD

ITALIAN, 18TH CENTURY

All-over design of floral sprays, in rose, blue, yellow and green. Edged with gold lace. Lined. (As is)

Size, 20 x 14 inches

(b) EMBROIDERED SILK PANEL OF THE LOUIS XV PERIOD

VENETIAN, 18TH CENTURY

Composed of two pieces, part of a court dress. Embroidered in the Chinese taste with climbing flowered branches in soft blues, greens, and golden-yellows on a tan colored ground.

(2)

13 TWO OLD FABRICS

(a) OLD SPANISH BROCADE

Gay flower sprays brocaded in colored silks and gold thread on a white damask background, linen filled.

(b) DAMASK RUNNER

Linen and silk. The design of scrolled cartouches containing large conventionalized roses appears in damask effect in silk thread, running in alternate stripes of red and green against a white linen background.

Size, 3 feet 9 inches x 9 inches

(2)

OLD FANS

NUMBERS 14-15C

14 FOUR OLD FANS

(a) FAN OF THE RESTAURATION PERIOD

With gold-encrusted mother-of-pearl sticks and gayly printed leaf depicting pastoral subjects.

(b) IVORY FAN

Composed of two outer sticks of the Louis XV period, the inner sticks and the leaf of early nineteenth century workmanship.

(c) IVORY FAN

The sticks encrusted with gold, the leaf of paper with gallant subjects and floral groups. In the style of the eighteenth century and finely painted on an engraved ground.

(d) PAINTED FAN OF THE LOUIS XV PERIOD

Exceedingly rare example with sticks of gold-encrusted ivory, the leaf of paper with a reserve in the spirit of Boucher flanked by Chinese flower groups with embossed branches. Damaged.

(4)

15 PAINTED FAN OF THE LOUIS XV PERIOD

SPANISH, 18TH CENTURY

17/2
The sticks of mother-of-pearl with relief enrichments of gold; the leaf exquisitely painted with Chinoiserie subjects heightened with gold. One stick detached.

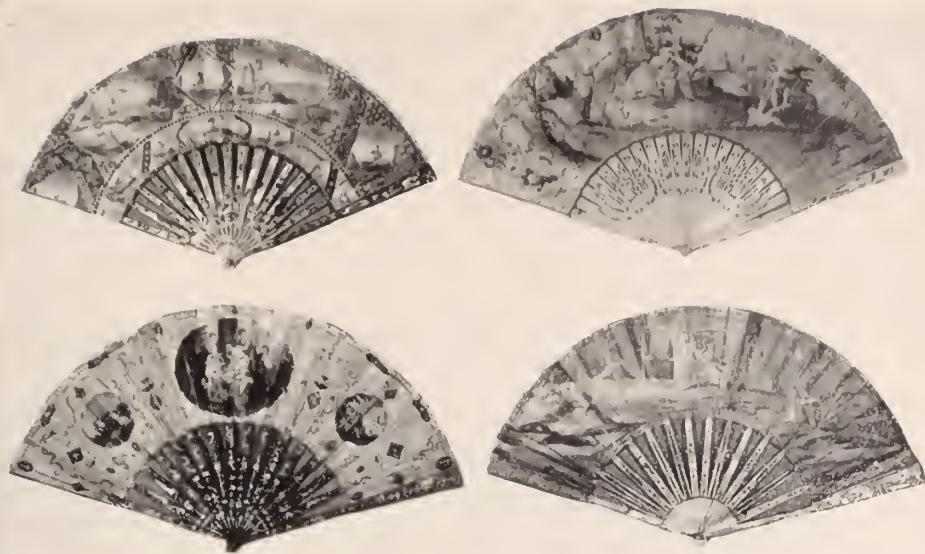
[SEE ILLUSTRATION]

15A PAINTED PAPER FAN

SPANISH, MID-18TH CENTURY

17/2c
The sticks of ivory with pastoral and formal subjects in pierced design; the leaf of paper painted with musical bucolics in soft distempers.

[SEE ILLUSTRATION]



FOUR FINELY PAINTED FANS
SPANISH AND ITALIAN, EIGHTEENTH CENTURY
[NUMBERS 15, 15A, 15B AND 15C]

**15B PAINTED SILK AND PAPER FAN OF THE LOUIS XVI PERIOD
ITALIAN, 18TH CENTURY**

275c
The superb sticks of tortoise shell copiously encrusted with emblems and urns of gold and mother-of-pearl. The leaf of great beauty attributed to the hand of Cipriani, with mythological subjects brightly painted in reserves of silk and framed by Raphaelic ornaments enriched with spangles on a cream ground.

[SEE ILLUSTRATION]

15C PAINTED FAN OF THE LOUIS XV PERIOD

SPANISH, 18TH CENTURY

125c
The sticks of mother-of-pearl with gold enrichments. The leaf of paper decorated with great finesse with pastoral subjects of landscapes and figures in reserves surrounded by gayly painted fleuretted ground.

[SEE ILLUSTRATION]

ANTIQUE FURNITURE AND ORNAMENTS

NUMBERS 16-26

35
12/12

45

15-
10-

12/12

16 PEDESTAL WITH DRAWER ITALIAN, 18TH CENTURY
The top of a box of early eighteenth century workmanship. On lyre-shaped supports with under-tray of nineteenth century addition.
Height, 30 inches; width, 12 inches

17 WALNUT QUADRUPED STOOL WITH ELABORATE BRONZE SHOES, ITALIAN WORKMANSHIP
Seat covered in flowered silk brocade.
Height, 19 inches

18 WALNUT WINDOW SEAT OF ITALIAN WORKMANSHIP
Composed of a seventeenth century turned underframing and uncommon square posts with applied mouldings and urn finials. Upholstered and covered in crimson brocatelle.
Width, 33 inches

19 FRUITWOOD ARMCHAIR OF THE LATE EMPIRE PERIOD ITALIAN, EARLY 19TH CENTURY
With slip seat covered in red brocatelle.

20 TWO FRUITWOOD SEATS
Designed in the spirit of the eighteenth century. The backs carved with festoons and rosetted guilloche. Baluster armrests supporting turned arms with rosette enrichments. Fluted supports. (2)
Width, 36 inches

21 DIRECTOIRE FRUITWOOD ARMCHAIR ITALIAN, ABOUT 1800
Master chair, with deep crest rail, boldly curved arms, curved and tapered supports. Leather seat.

22 NIELLOED BRONZE HEAD OF A DEER ISPAHAN, 16TH CENTURY
Handle of a Persian mace.
Height, 7 inches

23 CARVED WALNUT LECTURN ITALIAN, 17TH CENTURY
Book rest with jig saw cut. On spirally turned support and with moulded circular base.
Height, 3 feet 10 inches

300-

24 IMPORTANT VENETIAN GREEN LACQUER DESK WITH CHINOISERIE RELIEF DECORATION IN GOLD AND COLORS
Decorated with Chinese figures of three soldiers mounted on chargers, and pavilions in panels in gilt and gesso work. Interior painted red and fitted with small drawers and compartments. Body with two long and two short drawers. Bracket feet. At the sides are tropical birds and branches of peony blossoms.

22/2

25 "QUEEN ANNE" BLUE LACQUER SIDE CHAIR IN THE CHINESE TASTE, OF VENETIAN WORKMANSHIP
Decorated with Chinoiserie figures and landscapes in gilt and gesso work. Slip seat.

50-

26 NEEDLEWORK AND WALNUT LOUIS TREIZE ARMCHAIR
The high back depicts in petit and gros point, a game at cards played by four personages in "Indian" costumes. The seat with plumage birds among flowers and leaves. Acanthus carved and curved arms, turned legs and stretchers.

MIRRORS

NUMBERS 27-33

27/2

27 CARVED WOOD MIRROR OF THE REGENCE PERIOD ITALIAN, EARLY 18TH CENTURY
Husk carved arched inner frame with bold leaf cresting and ear brackets. *Size, 24 x 13 inches*

17/2

28 CARVED ROCAILLE MIRROR ITALIAN, 18TH CENTURY
Furnished with cresting, ear brackets and plinth of baroque leafy scrolls. Traces of the original gilding. *Size, 23 x 15 inches*

17/2

29 CARVED PEARWOOD MIRROR ITALIAN, 17TH CENTURY
Enriched with acanthus borders. *Size, 17 x 15 inches*

17/2

30 RENAISSANCE MIRROR ITALIAN, 16TH CENTURY
Interesting early frame with fluted and water-wave mouldings. Pear-wood and gilt. *Size, 17 x 16 inches*

15-

31 CARVED WOOD BAROQUE MIRROR ITALIAN, 18TH CENTURY
Moulded frame gilded and painted black to simulate leather. Scrolled
cresting with festoons. *Size, 22 x 16 inches*

10-

32 CARVED AND GILDED MIRROR OF THE LOUIS XVI PERIOD ITALIAN, 18TH CENTURY
Enriched with acanthus, gadroon and beads. Original gilding.
Size, 17 x 14 inches

30-

33 TWO MIRROR FRAMES AND "LAC" BED PANEL
(a) GILDED BAROQUE FRAME
Composed of fruit festoons and resting on heraldic birds flanking
mermaid bodies. *Height, 34 inches; width, 30 inches*
(b) LACQUER FRAME IN THE QUEEN ANNE STYLE
Covered with Chinoiserie subjects on a dark green ground.
Height, 30 inches; width, 18 inches
(c) HEAD BOARD OF 18TH CENTURY NEAPOLITAN PAINTED BEDSTEAD
Height, 42 inches; width, 5 feet 6 inches

FURNITURE

NUMBERS 34-37

9v 1c

34 IMPORTANT VENETIAN HALL ORNAMENT
Carved statue on steps. An ingratiating figure of a youth in Renaissance costume, his soft crushed cap in his right hand and a drapery in his left. The figure is painted to imitate early polychromy. The three steps bear an incised design and are furnished with carpet runner of incised wood. *Height, 6 feet 6 inches*



EMPIRE MAHOGANY SMALL TAMBOUR
BEDSIDE TABLE AND DRESSING MIRROR
ITALIAN, ABOUT 1810

[NUMBER 35]

35 **EMPIRE MAHOGANY SMALL TAMBOUR BEDSIDE TABLE AND DRESSING MIRROR** ITALIAN, ABOUT 1810

On gracefully tapering square supports. The front above the tambour with compartmented drawer. Finely engraved contemporary cuivre doré mounts in the Greek taste. Small dressing mirror resting on marble top with mother-of-pearl fittings of unusual charm, and with elaborate mounts to harmonize with those of gueridon.

Height, 4 feet; width, 18 inches

[SEE ILLUSTRATION]

36 LOUIS XVI WALNUT POUDREUSE OF ITALIAN
WORKMANSHIP

Top with two hinged flaps and adjustable mirror. Kneehole front
fitted with two drawers. On fluted and tapering supports. Edge
carved with beading. *Height, 28 inches; width, 34 inches*

37 UNCOMMON SEVENTEENTH CENTURY INLAID PEDESTAL
CUPBOARD

Incurved front bearing in light colored marquetry an armorial
stemma. Stiles, returns and top embellished with fine lines of inlay.
Height, 34 inches; width, 21 inches

ANTIQUE FABRICS AND EMBROIDERIES

NUMBERS 38-52

38 THREE OLD FABRICS

(a) BROCATELLE TABLE COVER SPANISH, 17TH CENTURY
Late Renaissance stripes in diverse colors. *Size, 18 x 17 inches*

(b) WARP PRINT SILK TABLE COVER LATE 18TH CENTURY
Striped effect, flower and garland motifs on ivory-white.
Size, 3 feet 6 inches x 3 feet 4 inches

(c) BROCADE TABLE COVER SPANISH, 18TH CENTURY
Richly polychromed and boldly designed flower bouquets on white
satin ground. Silver galloon. *Size, 23 inches square*
(3)

39 TWO OLD FABRICS

(a) NEEDLEWORK TABLE COVER GENOESE, 17TH CENTURY
Colorful floral designs on red satin. (As is) *Size, 22 inches square*

(b) GREEN SILK TABLE COVER SPANISH, EARLY 18TH CENTURY
(2)

40 IMPORTANT ARMORIAL NEEDLEWORK HANGING

EMILIAN, EARLY 18TH CENTURY
The centre a baroque stemma of bold pattern, the quarterings of the
shield with swan bodies and doves perched on tree trunks. The colors
are of brilliant blues, scarlet, and mustard-yellow. Arabesque and
flower border with acanthus in spandrels and centres. Filaticcio
ground. Golden-yellow tasselled silk fringe. Lined with yellow silk.
Size, 7 x 5 feet

[SEE ILLUSTRATION]



IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY EIGHTEENTH CENTURY

[NUMBER 40]

395- 41 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

396- 42 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

396- 43 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

396- 44 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

395- 45 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

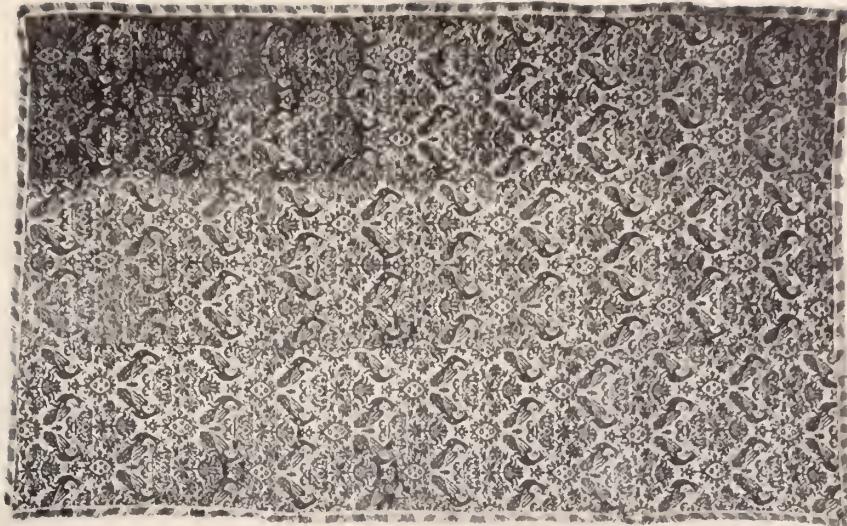
396- 46 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

396- 47 IMPORTANT ARMORIAL NEEDLEWORK HANGING
EMILIAN, EARLY 18TH CENTURY
Similar to the preceding. Size, 7 x 5 feet

396- 48 EIGHTEENTH CENTURY PLUM COLORED VELVET TABLE
COVER
Silver lace edge. Size, 3 feet 3 inches x 21 inches

396- 49 HUNGARIAN NEEDLEWORK SPREAD
Characteristic zigzag design in the tones of old faience. Silk fringe
at one edge. Size, 5 feet 8 inches x 2 feet 4 inches

200- 50 LARGE POINT DE HONGRIE NEEDLEPOINT HANGING
GENOESE, 17TH CENTURY
An engaging archaic "wrought-iron" pattern in delicate blues and
golds on ivory-white. Fine workmanship.
Size, 9 feet 10 inches x 5 feet 10 inches



LARGE BLUE AND GOLD BROCATELLE COVER
GENOESE, SEVENTEENTH CENTURY

〔 NUMBER 51 〕

95-
51 LARGE BLUE AND GOLD BROCATELLE COVER

GENOESE, 17TH CENTURY

An exceedingly interesting panel designed with heraldic birds forming ogives in which are flower vases with flowers, woven in a wavy and fluid manner of uncommon workmanship. In spirit and composition resembling the hangings of the Stuart period of England.

15-
Size, 8 feet x 4 feet 9 inches

[SEE ILLUSTRATION]

52 THREE OLD FABRICS

(a) TUSCAN LINEN TABLE COVER ITALIAN, EARLY 17TH CENTURY
Uncommon fabric designed with floating floriated ribbons in rose and white on silver-gray ground. Edged with silver lace. Lined. (As is)

Size, 20 inches square

(b) DAMASK TABLE COVER

Design of a conventionalized rose in scrolled cartouche executed in linen warp against satin background, alternatingly striped purple and green. Edged with silver galloon. Lined with linen.

Size, 26 x 19 inches

(c) STRIPED SPUN SILK

Stripes of various widths, in greens, tans and white.

(3)

Size, 31 x 27 inches

ITALIAN FURNITURE

NUMBERS 53-58

53 **PANELLED FRUITWOOD CREDENZA** ITALIAN, 17TH CENTURY
Enclosed by two doors with two deep drawers below, ornamented with shaped oblong panels. Moulded bracket feet. In need of slight repair.
Height, 36 inches; width, 3 feet 4 inches

54 **WALNUT THREE-TOP CARD AND DRAWING TABLE**

THE CASE, EARLY 18TH CENTURY

With body rising on spring device. Rectangular case elaborately veneered with burl walnut and fitted with two tops, the outer with diagonal bands rising from centre field of holly wood intersecting inlays of dark veneer, each corner with a coin pocket. The lower top with compartments and easel. The entire case moves on a spring device concealed by a pivoting support, and when exposed shows a series of drawers and compartments formerly concealed. The four carved cabriole supports are of later addition. *Width, 30 inches*

55 **SIDE TABLE IN THE QUEEN ANNE TASTE**

ITALIAN, EARLY 18TH CENTURY

Shaped top fitted with drawer, boldly curved cabriole supports with hoof feet. Veneered and cross-banded in walnut.

Width, 3 feet 3 inches

56 **SMALL BAMBOCCIO CABINET**

TUSCAN, LATE 16TH CENTURY

The front with two finely carved stiles of sphinx bodies with acanthus enrichments. Claw feet supports. The fall front and sides veneered with rich burl walnut and sturdily moulded. Original key. The interior with small drawers decorated to simulate ivory mosaic.

Height, 15 inches; width, 21 inches

57 **TWO BURL WOOD SERPENTINE-FRONT CHESTS OF DRAWERS**

NORTH ITALIAN, MID-18TH CENTURY

The three drawer fronts are gracefully serpentine, with burl panels framed in cross-banded veneer and fitted with foliated cuivre doré handles. Low carved cabriole supports of later addition. (2)

Height, 30 inches; width, 22 inches

510- 58 **IMPORTANT SOFA COVERED WITH BULLION AND NEEDLE PAINTED EMBROIDERY** THE COVERING, SPANISH, 16TH CENTURY The covering of the back is composed of three panels with monastic saints and bishops needle painted and embroidered in circular medallions flanked by silver bullion scrolls on a crimson velvet ground. The arms with orphreys of women saints needle painted in medallions and winged amorino heads rising from scrolls embroidered in silver bullion. The right upper corner with a bullion embroidered stemma. The front rail bears a long bullion embroidered frieze of a bold arabesque pattern.

Length, 6 feet 6 inches

RENAISSANCE SCULPTURES AND ORNAMENTS

NUMBERS 59-62

60- 59 **CARVED STATUE OF ST. SEBASTIAN FROM THE BOTTEGA OF BERNARDO ROSSELINO** FLORENTINE, 15TH CENTURY Full length nude statue tied against the trunk of a tree. The body is painted naturalistically. The benign expression realized in the rendering of the head is particularly appealing. *Height, 4 feet*

30- 60 **PRIMITIVE FOURTEENTH CENTURY TODI MAJOLICA BAS RELIEF**

The centre with Madonna and Child covered with multi-colored enamels, on a panel of unglazed clay of Gothic design bearing a coronet. In wrought-iron frame. *Size, 10 x 6½ inches*



POLYCHROMED TERRA COTTA BAS RELIEF
FLORENTINE, SIXTEENTH CENTURY

[NUMBER 61]

61 SIXTEENTH CENTURY FLORENTINE POLYCHROMED TERRA COTTA BAS RELIEF

Oval, representing the Virgin and Child. The Madonna in crimson bodice with green cloak covering her hair and shoulders.

Height, 22 inches; width, 17 inches

[SEE ILLUSTRATION]

62 ROCK CRYSTAL AND FILIGREE MONSTRANCE

VENETIAN, EARLY 19TH CENTURY

Magnificent object on a baluster stem supported by oval pierced and scrolled filigree rim of ormolu. The monstrance itself composed of a reliquary with hinged door of rock crystal surrounded by sunburst and scrolls of filigree and crested by winged seraph head and jewelled cross.

Height, 14 inches

PAINTINGS

NUMBERS 63-69

SCHOOL OF CANALETTO

VENETIAN, 18TH CENTURY

63 SCENE IN VENICE

The Doge's palace and the Piazetta are at the right, the church of Maria della Salute and the Dogana are at the left middle distance, water craft and populace about; blue sky with slight cloud effect. Contemporary fretted carved wood frame. Canvas.

300-

Height, 32 inches; width, 46 inches

DUTCH-ITALIAN SCHOOL

17TH CENTURY

64 PORTRAIT OF A SINDACO

Half-length portrait of a youthful personage in black velvets, his countenance framed by long curling hair. Canvas.

70-

Height, 34 inches; width, 27 inches

ITALIAN SCHOOL

17TH CENTURY

65 ANGEL PLAYING A VIOLIN

Decorative canvas. Inspired by Carpaccio. In contemporary carved and gilded frame.

40-

Height, 28 inches; width, 30 inches

AFTER PIETRO LONGHI

VENETIAN, 18TH CENTURY

66 EGLOMISE ON GLASS

Venetian inn during carnival. In gilded gesso frame.

75-

Height, 32 inches; width, 21 inches



VENETIAN CARNIVAL
BY A VENETIAN MASTER
(ONE OF A SET OF FOUR)
[NUMBER 67]

BY A VENETIAN MASTER

EARLY 18TH CENTURY

67 VENETIAN CARNIVAL

Two of a set of four depicting ceremonies and fantastic pageants at St. Marks and in the Grand Canal, peopled with a massed multitude elaborately costumed, the architectural background enriched with infinite imaginative detail. Canvas. (2)

Height, 45 inches; width, 58½ inches

[SEE ILLUSTRATION]

BY A VENETIAN MASTER

EARLY 18TH CENTURY

68 VENETIAN CARNIVAL

Two of a set of four to form suite with the preceding. Canal view with the Bucentoro and state barges in the blue waters. To the right handsomely garbed citadini; background of San Gorgio. Canvas. (2)

Height, 45 inches; width, 58½ inches

ITALIAN SCHOOL

MANNER OF 15TH CENTURY

69 OIL PAINTING

Cassone front representing St. George and the Dragon, seventeenth century. Gilded sgraffito moulding.

Size, 12½ x 32 inches

ANTIQUE FABRICS AND COSTUMES

NUMBERS 70-85

70 ROSE COLORED DAMASK SPREAD

FRENCH, 17TH CENTURY

30- Trellis and floral arabesque pattern in the Persian taste, of great delicacy of design.

Total length about 13½ yards; width about 19 inches

71 SILK SPREAD

GENOESE, 17TH CENTURY

35- White faille plain centre; beautifully designed and polychromed border of undulated vines with tulips, Turkish lilies, carnations, etc. Gold lace fringe.

Size, 7 feet 6 inches x 3 feet 4 inches

72 CRIMSON SILK DAMASK COVER

ITALIAN, 17TH CENTURY

105- Each length with coronets forming ogives holding flower vases. Silk fringe.

Total length about 12½ yards; width about 21 inches

73 THREE OLD CUSHIONS

(a) BROCADE PILLOW

Salmon red and old gold. Gold lace trimming.

(b) PUNTO FLOSCIO EMBROIDERED PILLOW

The embroidery Genoese, seventeenth century. Composed of Persian floral arabesques flanking stemma.

(c) LINEN AND SILK PILLOW

Spanish, seventeenth century. Bold blue and yellow design. Fringe to match.

(3)



PORTION OF A MAGNIFICENT PUNTO FLOSCIO EMBROIDERED
AND VELVET FRIEZE
GENOSE, SEVENTEENTH CENTURY

[NUMBER 74]

800-
74 MAGNIFICENT PUNTO FLOSCIO EMBROIDERED AND VELVET FRIEZE

GENOSE, 17TH CENTURY

Embroidered panel both remarkable for its imposing dimensions and its imaginative and colorful design. The entire length composed of acanthus scrolls, huge baroque flowers rising from urns and macaws perched upon voluted branches, embroidered with exuberantly gay silks of purple, green, blue and rose on a golden colored satin ground. Similar borders. The sides are flanked by armorial panels with ducal stemma of later addition and applique embroidered borders. The entire length trimmed with cut and uncut velvet galloon and uncommon pointed tasseled silk fringe.

Size, 26 feet 3 inches x 2 feet 7 inches

[SEE ILLUSTRATION]

130-
75 BULLION EMBROIDERED CRIMSON TRANSOM OR COVER

Kidney-shaped panel bordered by broad band of silk embroidery composed of a continuous silver ribbon tying handsomely designed floral arabesque, on a diapered cream silk ground. Polychromed silk fringe.

100-
76 BULLION EMBROIDERED CRIMSON TRANSOM OR COVER
Similar to the preceding.

30-
77 ARMORIAL NEEDLEWORK RUNNER EMILIAN, 17TH CENTURY
Handsome panel composed of flowered volutes and ribbons flanking a heraldic shield. The colors are green, rose, blues and tans worked in silks on a honeycombed drawnwork silk and linen ground. Flankings of boldly scrolled festoons.

78 **ARMORIAL NEEDLEWORK RUNNER** EMILIAN, 17TH CENTURY
Similar to the preceding.

30-

79 **ARMORIAL NEEDLEWORK RUNNER** EMILIAN, 17TH CENTURY
Similar to the preceding.

30-

80 **TWO ARMORIAL NEEDLEWORK PANELS**
EMILIAN, 17TH CENTURY
Arched transoms. In workmanship similar to the preceding. Straight bands set on semicircular brown plush mountings. (2)

50-

81 **TWO ARMORIAL NEEDLEWORK PANELS**
EMILIAN, 17TH CENTURY
Similar to the preceding.

50-

82 **VENETIAN RENAISSANCE COURT JACKET**
Of rose colored silk velvet. Tight fitting waist with vented ends. Trimmings of Maltese linen lace borders. Gold galloon and silk ribbons of later addition.

122

83 **VENETIAN GOLD COLORED COURT JACKET**
The sleeves with slashed puffed shoulders. Brass buttons.

10-

84 **THREE OLD SILK COVERS**
(a) **SILVER BROCADED TABLE COVER** ITALIAN, 17TH CENTURY
Charming design of conventionalized floral sprays, in silver touched with rose against white satin damask ground. Edged with silver lace. Lined. *Size, 24 x 20 inches*

35-

(b) **SEVENTEENTH CENTURY SPANISH BROCADE TABLE COVER**
Striped design on salmon red moiré ground; gold lace edge. *Size, 22 x 21 inches*

(c) **SPANISH EARLY EIGHTEENTH CENTURY GREEN SILK TABLE COVER**
Bold rocaille design. Gold lace edge. *Size, 24 x 23 inches*
(3)

55-

85 **OLIVE-GREEN SILK DAMASK HANGING OF THE RESTAURATION PERIOD** GENOESE, EARLY 19TH CENTURY
Rich weighty fabric with bold floral arabesque pattern in two tones of olive-green. Silk fringe. *Size, 9 feet 5 inches x 6 feet 9 inches*

A SERIES OF FOUR EMBROIDERED TAPESTRY HANGINGS
FORMERLY ATTRIBUTED TO PAUL VERONESE
AND NOW ASCRIBED TO
NICCOLO GIOLFINO AND PAOLO FARINATI OF VERONA
BY PROFESSOR DR. ANTONIO AVENA
DIRECTOR OF THE MUSEUMS OF ART AT VERONA

NUMBERS 86-89

The following scholarly letter by Professor Avena sheds definite light on the problem of these interesting hangings.

To the Marquis Ugo Pietro Spinola
My dear Marquis:

These tapestries . . . are from the estate of the Counts of Perez-Pompei—the last in line having inherited them from Count Antonio Pompei . . .

These tapestries are not the usual form of woven arras common to the Flemish workers . . . They are, . . . composed of many bits of colored silks, joined together according to design, the light and shade introduced later in the finished composition by means of oil paints.

I had studied these tapestries of yours at great length before they left Verona, truly regretting that one of our oldest families should be obliged to part with such rare heirlooms.

Count Antonio Pompei, a wealthy upholder of the glories and memories of his country, willed to his native city, Verona, the finest paintings in his gallery. But, by a restrictive clause in his will, these tapestries, the gems of his collection, were not left to the Museum with the paintings. Though the Pompei family gave many brave captains to Venice, they never moved their Lares and Penates from Verona, and as the centuries passed, it was there that they continued to enrich their palaces and castles.

Among their most cherished possessions—and quite rightly—were these tapestries, and since you have asked me for a brief sketch of their history, I will say, to begin with, that, according to their last owner, a personal friend of mine, they have always been attributed to Paolo Caliari, better known as Paolo Veronese.

This judgment was based chiefly on the beauty of the tapestries and on the fact that Paolo Veronese, like so many other famous artists of that day, made similar "cartoons" in silks, afterwards shading the work with oils. I here append a passage from the "Lives of the Painters, Sculptors and Architects of Verona" by Count Bartolomeo Dal Pozzo, printed in Verona in the year MDCCXVII. Chapter XV, Page 107.

"The Life of Paolo Caliari . . .

"The Nani family of the Guidecca have preserved in Venice several panels painted by Paolo at the request of Signor M. Antonio Barbaro, Procurator of S. Mark's. Paolo, as a recreation, carried out in silks and damasks the cartoons designed by himself, and, joining the stuffs together, shaded them thereafter with oil paints. Thus, in seven parts divided by arches and Corinthian columns, they relate the history of the Jewess, Esther, who from slavery rose to Royal rank in Persia . . ."

Of additional interest is the fact that a brother of Paolo was also an embroiderer, and that at Verona in the 15th and 16th Centuries embroidery constituted an important branch of the artistic life of the people, as is apparent from the records preserved among the ancient archives of the city.

Upon these facts family tradition has thus attributed to Paolo Veronese the tapestries in your possession, and with the name of Paolo the character of the Veronese school of painting becomes apparent in them. These festoons of fruit and flowers, between scrolls, cherubs and satyrs, which frame the "Story of Joseph" are characteristic of many designs frescoed on the walls of the Veronese houses—friezes which are still preserved and of which we have the designs. Take, for example, the cherubs of the Da Lisea Palace (since demolished) now

in the Castelvecchio Museum, or the frescoes in many of the old houses in the neighborhood of the Cathedral, attributed to Brusasorzi or to Battista del Moro. The composition, also, has the narrative characteristics of those historic groups frescoed on the facades or walls of Veronese palaces or painted on canvas as decorations for their interiors. Many of them unfold the themes beloved of the Old Masters of Verona who drew their inspiration so largely from the Holy Scriptures.

It is therefore of the greatest interest to our story to discover the name of the artist who gave the "cartoons" and afterwards shaded the silks. In my opinion that man can be none other than Niccolo Giolfino, the greatest of a family of artists all of whom brought fame to Verona.

. . . Many famous works of Niccolo Giolfino remain, both in the Galleries of Italy and abroad. To him the Konigl Museum of Berlin attributes a "Lucrezia" and a "Madonna with Saints" originally in the Church of S. Giacomo della Valverde at Verona. Cambridge, in the Fitzwilliam (?) Museum has a "Story of Atalanta," the Guggenheim Collection at Venice a "Domalione and Pirra" and Vienna, in the Baronin 'Winter'sche Gemaldo Sammlung, has "The Wedding of Marcelle." Many other of his works are in the museum of Verona and in the Churches of S. Anastasia, S. Maria in Organo, S. Bernardino, the Cathedral, San Maria della Scala, etc.

A brilliant master of fresco, warm and mellow in his colors, Niccolo Giolfino has his own methods of outlining his figures and composing his pictorial narrative. His figures are, as a rule, tall and slightly out of proportion, full of energy in their attitude and action. The gestures are many and expressive, showing an exuberance of animation. The story is nearly always dramatic, with a lively and lifelike distribution of the grouping, which is never lacking in unity. A clever compositor, he knows how to space his groups and single figures so as to give a suggestive animation to the story.

The comparison of your tapestries with those of Giolfino's paintings which are unquestionably attributed to him either by documents or unanimous consent, has convinced me of his share in their creation. This conviction is further confirmed by comparing the grouping and individual figures with the frescoes in the chapel of S. Francesco in the Church of S. Bernardino at Verona, where Niccolo portrays the vision of S. Girolamo in the desert, a Biblical episode not unlike our own—or the Roman Triumph of Achilles in the Museum of Castelvecchio, or the other canvas in the Chapel of the Cross at S. Bernardino.

If Niccolo Giolfino supplied the designs, then the tapestries are earlier than 1555 (the year of his death)—but it seems to me that the hand of his most famous pupil, Paolo Farinati, can also be discerned therein, especially in the friezes which frame the story. Paolo Farinati, the contemporary and, at times, the rival of Paolo Veronese, was also an expert and clever exponent of Scriptural history, as can be judged by the "Story of Esther" in the Refectory of San Sebastian, now the Communal Library, or by "Story of Judith" in the Museum of Castelvecchio. Many palaces contain his frescoes and paintings, and a frescoed frieze by his hand was recently taken to Rome to decorate a room in the palace of Professor Bastianelli.

In my opinion the Master and his pupil—Niccolo Giolfino and Paolo Farinati—have here joined forces, the first named giving the cartoons of the story and the second those of the frieze, the whole forming a series of tapestries which can easily be classed among the most rare and valuable examples of 16th Century Masterpieces.

You well know in what high esteem the work of the Veronese School is held by all experts and amateurs of Art, and these ancient tapestries now in your possession represent examples of that school not only rare but practically unique,—their great beauty being further enhanced by their excellent state of preservation.

When I learned, some time ago, of the sale of these works of art, I was full of regret, not only as a citizen of Verona but as Director of the Museum of Art. To know that they are now in your possession, my dear Marquis, is of comfort to me, and I entrust them to you confident in the thought that, in whatsoever Country, they will go far to enoble the fair name of Italian Art in general and in particular that of Verona.

With all best wishes, I am,
Yours very sincerely,

D. ANTONIO AVENA

May, 1926.

Director of the Museums of Verona

The original Italian text of the above letter written by Professor Avena accompanies the tapestries.

86 JOSEPH LOWERED INTO THE WELL BY HIS BRETHREN

Hanging executed in the technique described by Professor Avena. The composition shows in the centre the head of the well into which Joseph is lowered by his brethren. The brothers are grouped on either side. Buildings in sumptuous Renaissance architecture form the background. The border is of rich late Renaissance character, scrolled cartouches alternating with gorgeous fruit garlands intermingled with allegorical figures, amorini, etc.

2400-
Size, 6 feet 1 inch x 10 feet 5 inches

87 JOSEPH RECOUNTING HIS DREAM TO PHARAOH

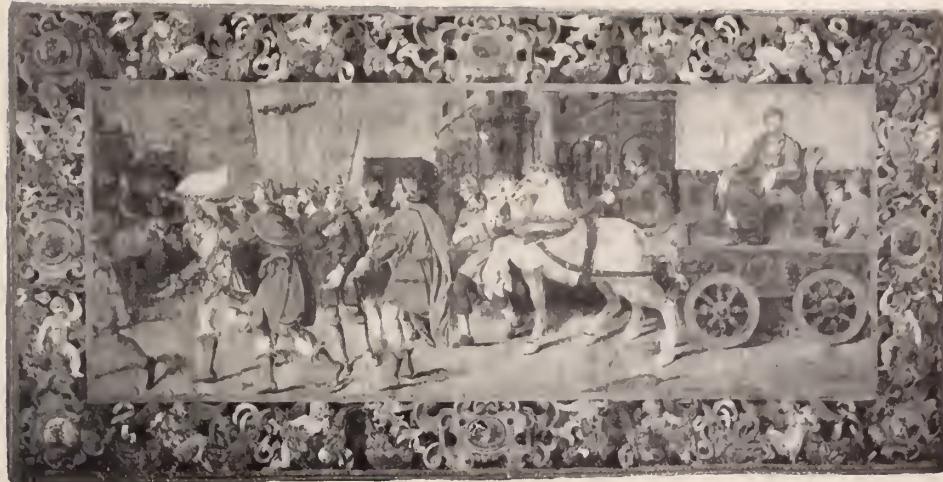
2400-
Companion piece to the preceding, executed in the same technique. The composition shows Pharaoh in the garb of a Roman Emperor, seated on a rich Renaissance throne, surrounded by soldiers in Roman attire. Joseph standing in front of the King recounting his dream with vivid gesture. The background of the composition of classic architecture. To the left, an inserted composition showing Pharaoh in bed dreaming. Same border as the preceding.

Size, 6 feet 2 inches x 10 feet 6 inches

88 JOSEPH RECEIVING THE HOMAGE OF HIS BRETHREN

2400-
Companion piece to the preceding, executed in the same technique. Joseph in oriental turban and flowing mantle on an elaborate throne under a canopy is seated to the left, with retainers surrounding him. The brethren emphasize with vivid gestures their loyalty to their now illustrious brother. Architectonic background. Same border as the preceding.

Size, 6 feet 2 inches x 12 feet 6 inches



THE TRIUMPH OF JOSEPH
ONE OF A SERIES OF FOUR EMBROIDERED TAPESTRY HANGINGS
ASCRIBED TO NICCOLO GIOLFINO AND PAOLO FARINATI
〔 NUMBER 89 〕

2400- 89 THE TRIUMPH OF JOSEPH

Companion piece to the preceding, executed in the same technique. From the right of the tapestry enters a car drawn by prancing white horses, from which Joseph in royal garb receives, as the favorite of Pharaoh, the homage of the multitude. Preceding the equipage are heralds with trumpets, standard bearers, etc. Architectonic background. Same border as the preceding.

Size, 6 feet 2 inches x 12 feet 6 inches

[SEE ILLUSTRATION]

ANTIQUE FABRICS

NUMBERS 90-93

10.72
90 UNUSUAL TOILE DE GENES "CASHMERE" SHAWL

White centre; delicately woven edge with Cashmere palmettes in the corners in the Indian style. (As is) *Size, 9 feet x 4 feet 9 inches*

10.72
91 CLOTH-OF-GOLD TABLE COVER

Bold seventeenth century style floral and acanthus design in tinsel on white satin ground. Gold lace edge. *Size, 3 feet 2 inches x 3 feet*

10.72
92 LATE EIGHTEENTH CENTURY SPANISH BROCADE TABLE COVER

Striped design, green, white and old gold, with gold broche effect. Floral designs. *Size, 3 feet 2 inches x 2 feet 5 inches*

37.2
93 BROCATELLE HANGING LIGURIAN, 17TH CENTURY

Blue and white line fabric with impressive late Renaissance design of flowers, acanthus leaves, etc. (As is)

Size, 5 feet 8 inches x 6 feet 2 inches

FURNITURE

NUMBERS 94-98

355
94 TULIPWOOD, KINGWOOD AND MARQUETRY LADY'S WRITING DESK OF THE RESTAURATION PERIOD

ITALIAN, EARLY 19TH CENTURY

A successful example of the Louis XV revival, handsomely gondoled on the returns and front and furnished with cuivre doré, the knees with amorini head appliques. The interior with three serpentine drawer fronts covered with parquetry, and concealed compartments. The pierced gallery slightly defective.

Height, 34 inches; width, 26 inches

250-

95 LADY'S MARQUETRY WRITING DESK OF THE RESTAURATION PERIOD

An elaborately adorned object in the Louis XV taste. The returns and the hinged cover boldly gondoled and enriched with panels of tinted floral marquetry. The knee appliques furnished with caryatides engaged to rocaille scrolls. The interior with two sliding panels, both richly marquettéd, and a compartment of three serpentine drawers.

Height, 36 inches; width, 30 inches

26-

96 EMPIRE MAHOGANY CHINA CABINET

Enclosed by a pair of glass doors; with shelves. Fluted columnar stiles with cuivre doré mounts and dies. Guilloche cornice. Would make a bookcase of admirable proportions.

Height, 4 feet 8 inches; width, 3 feet 6 inches

140-

97 FOUR LOUIS XVI WALNUT SHIELD-BACK SIDE CHAIRS

ITALIAN, 18TH CENTURY

Gracefully incurved backs with rosette enrichments; serpentine fronts; panelled supports. Covered in crimson brocatelle. It is now generally recognized that such models influenced the designs of Hepplewhite. (4)

100-

98 LOUIS XVI WALNUT SHIELD-BACK SETTEE

ITALIAN, 18TH CENTURY

With scrolled arms and armrests. To harmonize with the preceding.

Width, 4 feet 8 inches

NEEDLEWORK SUITE

NUMBER 99

99 MAGNIFICENT NEEDLEWORK SUITE OF THE REGENCE

PERIOD

FLORENTINE, EARLY 18TH CENTURY

Sumptuously proportioned. The high backs of shield shape, each carved at the shaped top rail and crested with a pediment of floral volutes flanking the figures of animals: the eagle, the squirrel, the hare, etc. The seats with arched front rails with pierced floral centres and cabriole supports with florally carved knees. The members are trellised and rosetted. The backs and seats are upholstered and covered with their original petit point and gros point needlework, the back of the settee with a "Fête Champêtre" of shepherds and shepherdesses in the costumes of the period, holding garlands of flowers and playing upon instruments and dancing; in the distance a chateau on a hilltop. The seats with heraldic birds, animals, and trees in bloom. The chair backs represent courtiers and courtesans depicted as Greek gods, goddesses and heroes. The outer frames of the needlework are of a dark tone.

To be sold as follows:

1500 — 99A Pair of armchairs
1500 — 99B Pair of armchairs
1500 — 99C Pair of armchairs
2750 — 99D Settee

[SEE ILLUSTRATION]



PAIR OF ARMCHAIRS AND A SETTEE OF A MAGNIFICENT
NEEDLEWORK SUITE OF THE REGENCE PERIOD
FLORENTINE, EARLY EIGHTEENTH CENTURY

〔 NUMBER 99 〕

GIAN PIETRO RIZZI (CALLED GIANPETRINO)

ITALIAN, 1493-1540

100 THE MAGDALEN IN A CAVE

Seated, facing a shrine at the right, where a crucifix and jar of ointment are arranged, the index finger and thumb of her right hand placed on the pages of the book of holy writ as she holds the folds of a red garment to her bare bosom; her reddish brown hair drops in ringlets to her shoulders, a halo encircling her head. Contemporary polychromed and gilded frame. Sold with certificate of F. Mason Perkins on the back of photograph, reading as follows: "*Questo dipinto e opera caratteristico ed indubitabile di Gianpetrino celebre scolaro di Leonardo da Vinci. F. Mason Perkins.*"

3700-
Cradled panel. *Height, 28 inches; width, 22 inches*
Gianpetrino was a renowned assistant of Leonardo da Vinci; his work was often mistaken for the work of the master. He is represented in the galleries of the Uffizii, Borghese, Sterbini, Brera, and Vienna, the altar of San Martino di Pavia, and by fine examples in churches of Milan.

[SEE ILLUSTRATION]

ANTIQUE FABRICS AND EMBROIDERIES

NUMBERS 101-111

101 TWO IMPORTANT PUNTO FLOSCIO EMBROIDERY AND GOLD CLOTH HANGINGS

GENOESE, 17TH CENTURY

310-
Bold floral design of late Renaissance character. Drap d'or and silver heightened with multi-colored satin stitch of soft blues, greens and gold on an antique crimson velvet ground. Plush mounting. (2)

Size, 9 feet 1 inch x 3 feet 2 inches



THE MAGDALEN IN A CAVE
BY GIAN PIETRO RIZZI (CALLED GIANPETRINO)

{ NUMBER 100 }

230-

102 TWO IMPORTANT PUNTO FLOSCIO EMBROIDERY AND GOLD CLOTH HANGINGS GENOESE, 17TH CENTURY
Similar to the preceding. (2)
Size, 7 feet 11 inches x 2 feet 10 inches

180-

103 IMPORTANT PUNTO FLOSCIO EMBROIDERY AND GOLD CLOTH HANGING GENOESE, 17TH CENTURY
Similar to the preceding. Size, 10 feet 10 inches x 3 feet 5 inches

150-

104 IMPORTANT PUNTO FLOSCIO EMBROIDERY AND GOLD CLOTH HANGING GENOESE, 17TH CENTURY
In character similar to the preceding. In satin and silver bullion stitches.
Size, 8 feet 11 inches x 3 feet 3 inches

55-

105 THREE OLD FABRICS

(a) BROCADED SILK PANEL VENETIAN, 18TH CENTURY

Woven with an all-over pattern of green and purple marguerites on a soft changeant rose-gold ground. Would make an admirable scarf.

(b) VELVET TABLE COVER

Design of large tulip-like flowers in blue cut and uncut velvet against old gold ground. In three pieces. Edged in gold lace. Lined.

Size, 23 x 21 inches

(c) BROCATELLE TABLE COVER

Renaissance design in gray on delicate purple and deep green satin ground.
Size, 22 x 19 inches

(3)

20-

106 THREE OLD BROCADES

(a) REGENCE STYLE BROCADE PANEL

Red and white boldly scrolled design.

Size, 27 x 25 inches

(b) SPANISH EIGHTEENTH CENTURY BROCATELLE TABLE COVER

Delicate mulberry and pale blue color effect. Gold lace edge.

Size, 3 feet 1 inch x 2 feet 9 inches

(c) DEEP RED BROCATELLE TABLE COVER

Renaissance design. Gold lace edge.

Size, 21 x 19 inches

(3)



DETAIL OF TWO ARMORIAL PUNTO FOSCIO
EMBROIDERED OVERDOORS
GENOESE, SEVENTEENTH CENTURY

[NUMBER 107]

20-
**107 TWO ARMORIAL PUNTO FOSCIO EMBROIDERED
OVERDOORS**

GENOESE, 17TH CENTURY

Exquisite needlework showing in satin and chain stitch brilliantly colored acanthus scrolls with birds perched upon them and giant garden flowers, in the tones of old enamels worked on an ivory-white diapered ground. The centres are formed by ducal stemmas with flower-filled baskets in central reserves. Brown plush enlargements.
(2) *Height, 3 feet 7 inches; width, 18 feet 3 inches*

[SEE ILLUSTRATION]

210-
**108 TWO ARMORIAL PUNTO FOSCIO EMBROIDERED
OVERDOORS**

GENOESE, 17TH CENTURY

Similar to the preceding. (2)

Height, 3 feet 6 inches; width, 15 feet 4 inches

250-
109 TWO PUNTO FOSCIO EMBROIDERED STILES

GENOESE, 17TH CENTURY

Similar design to the preceding, but without the coat-of-arms. (2)

Size, 12 feet 9 inches x 2 feet 3 inches

270-
110 TWO PUNTO FOSCIO EMBROIDERED STILES

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 13 feet 11 inches x 2 feet 5 inches*

275-
111 TWO PUNTO FOSCIO EMBROIDERED STILES

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 13 feet 11 inches x 2 feet 5 inches*

FURNITURE

NUMBERS 112-114

35-

112 CIRCULAR CHERRY WOOD GUERIDON OF THE LOUIS XVI PERIOD ITALIAN, 18TH CENTURY Graceful object, the top with ribbons and beads of holly wood marquetry. One long drawer with compartments. Fluted legs.
Diameter, 21 inches

35-

113 SMALL KINGWOOD COLUMNAR EMPIRE GUERIDON ITALIAN, EARLY 19TH CENTURY On three supports, with incurved stretchers, with gilded capitals and plinths. The top veneered with richly figured wood and fitted with one drawer. In need of slight repairs.
Diameter, 21 inches

175-

114 MARQUETRY JARDINIERE OF THE RESTAURATION PERIOD FRENCH, EARLY 19TH CENTURY Oviform, with graceful curved supports. Richly inlaid with a trellis design in precious Island veneers. Pierced and chased cuivre doré mounts. Upper ogee moulding with very finely figured burl veneer. Cover similarly marquetté and with scrolled handles. Loose metal liner.
Height, 31 inches; width, 22 inches

FABRICS AND EMBROIDERIES

NUMBERS 115-119

12/25

115 OLD SPANISH STRIPED BLUE SILK HANGING Gold lace trimming.
Size, 6 feet x 4 feet 5 inches

27/26

116 NEEDLEWORK STRIP Heavy raised gold embroidery in Empire style on blue silk velvet. Gold fringe.
Size, 3 feet 8 inches x 19 inches

14/26

117 DOMED TOP CASSONE VENETIAN, 16TH CENTURY The top and front with tooled wrought-iron appliques with archaic floral pattern and meanders in square plaques and continuous bands on a ground of antique crimson velvet and plush of later addition. Gilded and engraved bronze handles and escutcheons added at various periods of the eighteenth century. *Height, 24 inches; length, 4 feet*

800-
118 **LARGE AND MAGNIFICENT POINT DE HONGRIE AND SILK EMBROIDERED THRONE HANGING** GENOESE, 17TH CENTURY
A superb panel composed of yellow satin-stitch embroidery; crimson centre panel of point de Hongrie ground and broad bands of intricately interlaced and copiously applied floral arabesques of brilliant hues with bullion enrichments on a cream point de Hongrie ground. These borders on three sides. The bottom in addition freely embroidered with handsome floral and bullion compositions. Poly-chromed silk fringe. Plush enlargement.

Size, 11 feet 5 inches x 7 feet

[SEE FRONTISPICE]

40-
119 **VENETIAN CARVED AND POLYCHROMED ARMCHAIR**

ITALIAN, 18TH CENTURY

The shield shaped back and seat upholstered and covered with Louis XV floral brocade in greens, orchid and white.

MISCELLANEOUS OBJETS D'ART

NUMBERS 120-123

85-
120 **TWO FRENCH FAIENCE PANELS MARKED "LILLE 1767" MOUNTED AS TWO-ARM APPLIQUES**

In carved and gilded baroque wooden frames fitted with two engraved bronze arms. The plaques are enamelled with outdoor scenes in the taste of the Netherlands. With formal polychromed borders.

(2) *Height, 22 inches; width, 14 inches*

176-
121 **TWO ILLUMINATED VELLUM MINIATURE FRAMES**

VENETIAN, 17TH CENTURY

Delightfully decorated with flowered urns, birds perched upon branches and slightly embossed with gold fleurettes. Oval openings. Easel stands. (2) *Size, 9½ x 8 inches*



POLYCHROMED TERRA COTTA BAS RELIEF
FROM THE BOTTEGA OF DONATELLO
FLORENTINE, FIFTEENTH CENTURY

〔 NUMBER 122 〕

122 FIFTEENTH CENTURY FLORENTINE POLYCHROMED TERRA COTTA BAS RELIEF FROM THE BOTTEGA OF DONATELLO

The Virgin and Child. The crowned Madonna enveloped in the soft folds of a green cloak which partly conceals a rose colored bodice. On a gadrooned and fluted plinth. *Size, 18 x 10 inches*

285-
[SEE ILLUSTRATION]

123 TWO PAINTED PROCESSIONAL STANDARDS

VENETIAN, 18TH CENTURY

110-
Poles of unusual design, recalling a campanile. The stems on four sides with attenuated arched openings and above members painted with the Holy Virgin and sacred emblems in distempers. Wrought-iron tripod stands for later addition. (2) *Height, 6 feet 8 inches*

FURNITURE

NUMBERS 124-126

124 ITALIAN INLAID SMALL KINGWOOD PEDESTAL CABINET

Panelled with line inlay of tulipwood and ebony. The top quatrefoil shape, fitted with small cupboards and drawers, on duck-foot cabriole supports.

Height, 28 inches; width, 19 inches

80-

125 TURNED WALNUT STOOL

ITALIAN, 17TH CENTURY

Has vase turned supports and stretchers. Upholstered top covered in red brocatelle with silk fringe. Genuine models of this type have become very scarce.

Height, 19 inches; width, 20 inches

60-

126 WALNUT SLANT-FRONT DESK

ITALIAN, 18TH CENTURY

Veneered in figured walnut with cross-banded borders and line inlay of holly. Interior of six drawers, mirrored centre compartment enclosed by sliding cover. Body has three long drawers with uncommon shaped ormolu handles. Canted sides. The slides with ormolu rosettes of late eighteenth century addition.

Height, 3 feet 6 inches; width, 3 feet 8 inches

85-

ANTIQUE EMBROIDERIES

NUMBERS 127-131

300- 127 TWO MAGNIFICENT PUNTO FLOSCIO APPLIQUE
EMBROIDERED VELVET PALACE HANGINGS

GENOESE, 17TH CENTURY

Composition of urn acanthus volutes interlaced with bold floral trellised enrichments worked with ribbon embroidery on a drap d'or and crimson velvet ground. Plush enlargements. (2)

Size, 12 feet 4 inches x 2 feet 2 inches

[SEE ILLUSTRATION]

300- 128 TWO MAGNIFICENT PUNTO FLOSCIO APPLIQUE
EMBROIDERED VELVET PALACE HANGINGS

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 12 feet 4 inches x 2 feet 2 inches*

350- 129 TWO MAGNIFICENT PUNTO FLOSCIO APPLIQUE
EMBROIDERED VELVET PALACE HANGINGS

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 12 feet 4 inches x 2 feet 2 inches*

381- 130 TWO MAGNIFICENT PUNTO FLOSCIO APPLIQUE
EMBROIDERED VELVET PALACE HANGINGS

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 12 feet 9 inches x 1 foot 10 inches*

375- 131 TWO MAGNIFICENT PUNTO FLOSCIO APPLIQUE
EMBROIDERED VELVET PALACE HANGINGS

GENOESE, 17TH CENTURY

Similar to the preceding. (2) *Size, 16 feet x 2 feet 3 inches*



DETAIL OF TWO MAGNIFICENT PUNTO FLOSCIO
APPLIQUE EMBROIDERED VELVET PALACE HANGINGS
GENOSE, SEVENTEENTH CENTURY
〔 NUMBER 127 〕



PORITION OF AN IMPORTANT POINT DE HONGRIE SILK
NEEDLEWORK FRIEZE
GENOESE, SEVENTEENTH CENTURY
[NUMBER 131A]

131A IMPORTANT POINT DE HONGRIE SILK NEEDLEWORK FRIEZE
GENOESE, 17TH CENTURY

An exceedingly handsome embroidered panel of great length and rich formal design of acanthus scrolls forming ogives in various pastel shades, deep blue, yellow, green, apricot and plum on white needlework diaper ground. Border of floral wreath with twisted ribbon. Original seventeenth century silk fringe. Would make admirable curtain hangings. *Size, 26 feet 3 inches x 2 feet 2 inches*

600-
[SEE ILLUSTRATION]

PAINTINGS

NUMBERS 132-138

OTTO MARCELLUS VAN SCHRICK

FLEMISH, 1619-1678

132 FOLIAGE AND BUTTERFLIES, ETC.

30-
Engaging composition drawn and painted with the minutest detail, against a rich sombre background. Canvas. *Size, 15 x 19 inches*

GIOVANNI DOMENICO TIEPOLO

ITALIAN, 1727-1804

133 MAQUETTE

For the legend of Orpheus. Canvas. Oval.

Size, 9 x 8 inches

25-

MAGIOTTO

ITALIAN, 1720-1794

134 PAIR OF PORTRAITS

85- (a) Half-length of a young woman facing the spectator, holding a bouquet of flowers, dark background.

(b) Half-length of a young man facing the spectator, holding a trumpet, dark background. In carved and gilded baguettes. Canvas.

(2) *Size of each, height, 24 inches; width, 18 inches*

MICHEL ANGELO CERQUOZZI

ITALIAN, 1602-1660

135 FIGHTING THE INFIDEELS

JJ- Pair of spirited scenes, one centred upon the figure of a Tartar chief clad in scarlet. Luminous architectural backgrounds. Canvas. (2)

Height, 38½ inches; width, 49 inches

NORTH-ITALIAN SCHOOL

18TH CENTURY

136 THE NATIVITY

35- An interesting colorful composition of the seventeenth century inspiration. Canvas. *Size, 17½ x 23½ inches*

JUSTUS SUSTERMANS

FLEMISH, 1597-1681

137 PORTRAIT OF A MEDICI PRINCESS

Three-quarter length, in superb amber-colored velvet court dress with yellow-gold embroidery of floral arabesques; lace ruffs. Her hair with long curls furnished with large pearl pins and a cluster of pearls appears beneath. Her right hand, with a large pearl ring on her finger, holds the folds of her gown, while her left rests on a rose colored table cloth. Background of a forest beyond architecture. Contemporary Venetian gilded baguette. Canvas.

Size, 7 feet 2 inches x 4 feet 9 inches

Sustermans was the portrait painter of seventeenth century Florence par excellence. He painted many members of the Medici and Della-rovere families. His portrait of Spinola is in the Edinburgh National Gallery.

[SEE ILLUSTRATION]

VENETIAN SCHOOL

138 THE MYSTIC MARRIAGE OF ST. CATHERINE

Interesting carved and painted Renaissance frame. Canvas.

Height, 27 inches; width, 30½ inches

MIRRORS AND FURNITURE

NUMBERS 139-142

139 CARVED WOOD AND GILDED MIRROR OF THE LOUIS XIV PERIOD

ITALIAN, 17TH CENTURY

Handsome moulded frame with spandril ornamentation in low relief of acanthus and fleurettes. Reserves in four centres.

Size, 16½ x 13 inches

140 CARVED WOOD AND GILDED MIRROR OF THE REGENCE PERIOD

FLORENTINE, EARLY 18TH CENTURY

The elaborate frame of rocaille scrolls and cresting of leaves and C scrolls forming ogives; rocaille scroll feet.

Height, 4 feet; width, 26 inches



PORTRAIT OF A MEDICI PRINCESS
BY JUSTUS SUSTERMANS

〔 NUMBER 137 〕



GUERIDON OF THE DIRECTOIRE PERIOD
PROBABLY OF ITALIAN WORKMANSHIP, ABOUT 1800

[NUMBER 141]

141 GUERIDON OF THE DIRECTOIRE PERIOD

PROBABLY OF ITALIAN WORKMANSHIP, ABOUT 1800

An exceptionally ingratiating example of the cabinet maker's art. Shallow top; chamfered corners. The aprons furnished with meanders and rosettes in cuivre doré. The body of palissandre. The top with inlays of brass and a centre panel of sardonyx of most decorative figure. The supports with gracefully outcurved feet, connected by a basket incurved and enriched with finely engraved ormolu bands and reeds of bronze.

Size of top, 21 x 17 inches

[SEE ILLUSTRATION]

142 TWO CARVED WOOD AND POLYCHROMED PRICKET

TORCHERES OF MINIATURE SCALE ITALIAN, 17TH CENTURY

Handsome urn baluster forms covered with their original enamel paint of blue, scarlet, green and white. (2) *Height, 11½ inches*

MAJOLICAS AND SCULPTURES

NUMBERS 143-146

143 SAVONA VASE

ITALIAN, 16TH CENTURY

Baluster shape and invested with a floral decoration of blue, the front with a stemma of the Ferrara family in multi-colored enamels. Fire cracked.

Height, 8½ inches

12/12

144 ALBARELLO OF SAVONA MAJOLICA ITALIAN, 16TH CENTURY

With an uncommon decoration of conventionalized pointed leaves in dark blue. Fire cracked.

Height, 9 inches

12/12

145 TABLE CENTRE IN CARVED AND GILDED WOOD

On handsome scrolled baroque supports. The moulded, shaped and carved top fitted with mirror. Slightly damaged. *Width, 28 inches*

17/12

146 CARRARA MARBLE BAS RELIEF

ITALIAN, 18TH CENTURY

Representing in profile the head of a poet.

Height, 19½ inches; width, 14½ inches

10-

ABBRUZZI EMBROIDERY

NUMBER 147

147 **MAGNIFICENT ABBRUZZI EMBROIDERED AND NEEDLEWORK THRONE HANGING** ITALIAN, 17TH CENTURY
The entire panel covered with an all-over design of diapers of rose and blue silk, containing in reserve armorial double-headed eagles embroidered in black threads; the centre with ducal arms, the coronet above lion rampant. Formal meander borders in three bands, the bottom of exceedingly fine petit point needlework of floral arabesques in polychromed silks. Crimson plush enlargements.

Size, 12 feet x 7 feet 7 inches

[SEE ILLUSTRATION]

PAINTINGS AND DRAWINGS

NUMBERS 148-154

NORTH-ITALIAN SCHOOL

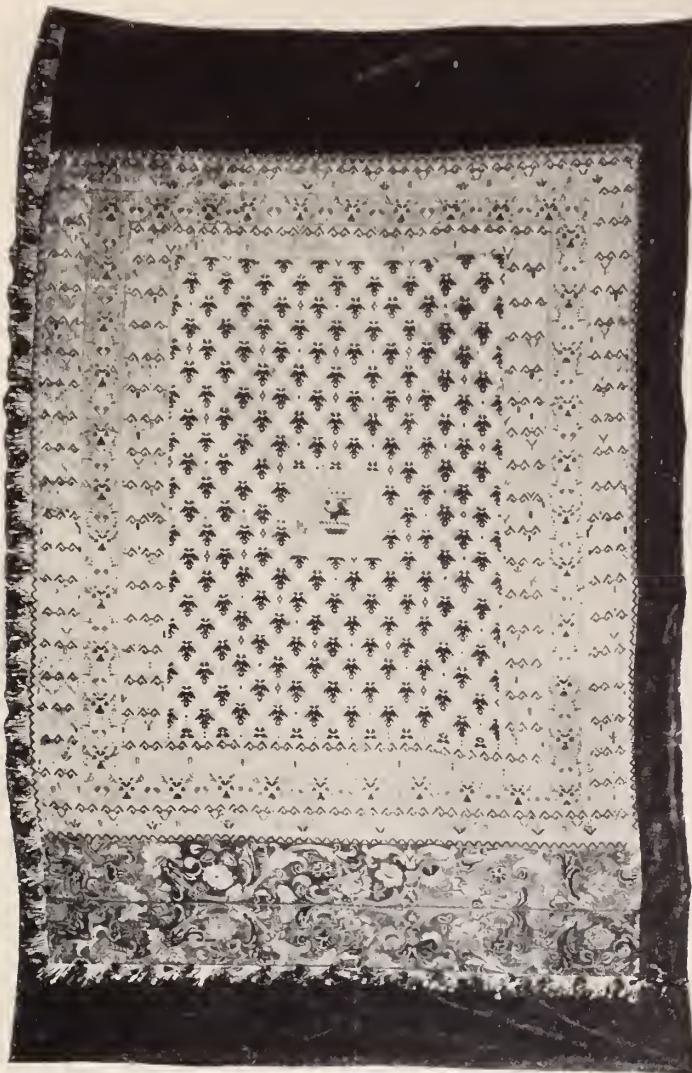
17TH CENTURY

148 **TWO GOUACHES**
Strongly influenced by Flemish art. In carved and gilded baguettes.
(2) *Height, 14½ inches; width, 20½ inches*

G. GHERARDI

149 **WATER COLOR**
View of Florence from a hill with figures in the foreground.
Size, 8½ x 11½ inches

150 **TWO VIEWS OF FLORENCE**
Drawn and gouached with heightenings of white. One signed and dated Lefevre, 1839. (2) *Size, 9½ x 24 inches*



VERY FINE ABRUZZI EMBROIDERED AND
NEEDLEWORK THRONE HANGING
ITALIAN, SEVENTEENTH CENTURY

〔 NUMBER 147 〕

JACQUES COURTOIS (IL BOURGUIGNON)

FRENCH, 1621-1676

151 PAIR OF BATTLE SCENES

In contemporary moulded and gilded baguettes. Canvas.

(2) *Size of each, height, 19 inches; width, 25 inches*

35

G. LOCATELLI

ITALIAN, 1628-1676

152 PAIR OF CLASSICAL LANDSCAPES WITH FIGURES

In contemporary moulded and carved baguettes. Canvas.

(2) *Height of each, 8 inches; width, 11 inches*

45

MANNER OF HONTHORST

17TH CENTURY

17C
153 OIL PAINTING

Card players. Interesting carved and gilded baguette.

Size, 13½ x 19 inches

17C

VENETIAN SCHOOL

51-154 OIL PAINTING

Half-length portrait of a Patrician lady. Canvas.

Size, 26 x 21 inches

51-154

BOXES AND PORCELAINS

NUMBERS 155-158

12/12 155 TWO BOXES

ITALIAN, EARLY 19TH CENTURY

(a) MYSTERY BOX

The top inlaid with multi-colored marquetry and with a leather panel insert. Front drawer working on a spring.

(b) MARQUETRY BOX

Of holly and pearwood, the top with geometrical star pattern.

(2)

10/10 156 THREE DESK OBJECTS

(a) SEVENTEENTH CENTURY BOOK COVER

Of tooled and gilded leather enriched with Royal arms of Spain.

(b) Two SMALL PALISSANDRE COFFERS

Of the Restauration period.

(3)

17/17 157 COVERED JAR OF WHITE CAPO DI MONTE PORCELAIN

ITALIAN, 18TH CENTURY

A rendition in porcelain after an ivory tankard by Fiamingo. The cover with recumbent Bacchic amour. *Height, 9½ inches*

13/13 158 TWO OLD SAXE PORCELAIN FRUIT BASKETS

LATE 18TH CENTURY

Pierced and trellised and enriched with forget-me-not rosettes naturalistically colored. Green, twisted handles. (2)

Diameter, 6¾ inches

FURNITURE AND LIGHTING FIXTURES

NUMBERS 159-166

37/37 159 KINGWOOD POUDREUSE ON TRESTLES

ITALIAN, EARLY 19TH CENTURY

Hinged top fitted with mirror enclosing slotted interior. On cornucopia shaped trestle supports. *Width, 22 inches*

28/28 160 WALNUT TRESTLE SIDE TABLE WITH THREE FRONT DRAWERS

Three drawers in the block fronted apron. Top with fine inlay. A combination of late Renaissance and baroque. *Width, 34 inches*

161 **EMPIRE WINDOW SEAT**

Of walnut, with bronze appliques of mythological subjects.

Width, 21 inches

162 **WALNUT DOUBLE-GATE FOLDING TABLE**

ITALIAN, LATE 17TH CENTURY

Shaped top with outcurved corners, on partly turned and tapered square supports braced by carved stretchers. Pivoting legs support the folding leaf. This uncommon model has been adopted by English designers of the Queen Anne period.

Width, 36 inches

163 **THREE LIGHT FIXTURES IN THE GOTHIC TASTE**

35- (a) **TWO FLORIATED BRACKETS**

In the North-Italian style, with S scrolled ornamentation. Painted to imitate old polychromy.

Height, 24 inches

(b) **FOUR-CANDLE-LIGHT WROUGHT-IRON TORCHERE**

In the style of the fifteenth century.

Height, 24 inches

(3)

164 **TWO THREE-ARM GIRANDOLES OF THE EMPIRE PERIOD**

20- Of ormolu. The stems engraved with agricultural emblems in oval reserves. (2)

Height, 18 inches

165 **TWO LIGHTING FIXTURES**

20- (a) **SIX-ARM CENTRE LIGHT**

VENETIAN, 18TH CENTURY

Festooned with strings of crystal beads and enriched with rosettes and pear-shaped members.

Height, 2 feet 6 inches

(b) **CHILD'S CHANDELIER OF VENETIAN BLOWN GLASS**

(2)

Height, 12 inches

166 **THREE LIGHTING FIXTURES**

30- (a) **PAINTED AND ENAMELED TOLE LAMP**

FRENCH, ABOUT 1820

Decorated with illustrations of contemporary romances in India ink on a mustard-yellow ground. Columnar in shape. Wired for electricity.

Height, 16 inches

(b) **ROMAN LAMP OF BRONZE**

Height, 4½ inches

(c) **COVERED POCALE OF PINCHBECK METAL** ITALIAN, 17TH CENTURY

Wired for electricity.

Height, 9½ inches

(3)

PAINTINGS AND PORCELAINS

NUMBERS 167-172

G. SANGRO

NEAPOLITAN SCHOOL, 18TH CENTURY

167 VIEW OF A PORT WITH FIGURES

Canvas.

Size, 9 x 12 inches

20-
ITALIAN SCHOOL

17TH CENTURY

168 PAIR OF FRUIT PIECES

With landscape background. Canvas.

15- (2) *Size of each, height, 30½ inches; width, 37½ inches*

ITALIAN SCHOOL

MANNER OF 16TH CENTURY

17- 169 OIL PAINTING

Holy family and St. John; landscape background. Canvas.

Size, 31½ x 22 inches

ATTRIBUTED TO GESSI

10- 170 OIL PAINTING

Figure of a sybil holding a tablet. Canvas.

Size, 30 x 25 inches

25- 171 THREE OIL PAINTINGS

(a) FRUIT

ITALIAN, 17TH CENTURY

Canvas.

Size, 5 x 12½ inches

(b) LADY WITH DOG, MANNER OF LONGHI

Canvas.

Size, 16½ x 13 inches

(c) VIEW OF FLORENCE

TUSCAN SCHOOL, 18TH CENTURY

Canvas.

Size, 5 x 12½ inches

Two in contemporary carved and gilded baguettes. (3)

85- 172 TWO IMARI COVERED JARS

JAPANESE, 18TH CENTURY

Bulbous shape, covered with a decoration of climbing branches with flowers in blue, pheasants perched upon their branches. One repaired and cover chipped. (2)

Height, 19 inches

ANTIQUE CHANCEL RAIL AND MAP

NUMBERS 173-174

173 WALNUT CHANCEL RAIL OF THE LOUIS XIV PERIOD

ITALIAN, LATE 17TH CENTURY

In six parts, four containing moulded vase shaped balusters of slender scale flanked by rectangular moulded stiles. Two pairs of panelled doors of similar height of arcaded pattern with moulded and scrolled tops and cartouche panels, with wrought-iron hinges and latch connecting with the remaining four sections.

Height about 33 inches; total length about 22 feet

174 PLAN OF THE SIEGE OF BREDA, 27TH AUGUST, 1624

Inscribed "Asedio di Breda dal Msr. Spinola". At the very left one can see the Spinola camp. In modern frame. *Size, 22 x 17 inches*

Total

37-450 -

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